

Außerlesener Paduanen und Galliarden
Erster Theil.

Darinn 24. liebliche Paduanen und auch so viel Galliarden zu fünff Stimmen auff allerley Instrumenten / und insonderheit auf Fiolen zu gebrauchen / verfasst.

Hiebevornie in Truck außgegangen / jetzt aber allen der edlen Music Liebhabern (so den Text nicht brauchen) zu Nutz und Frommen colligirt / und mit Verlegung an Tag gegeben /

Durch
Zachariam Füllsack und Christian Hildebrandt /
eines Erbaren Raths der löblichen Statt Hamburg bestellte
Instrumentisten.

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1a. Paduana

Melchior Borchgrevinck

Musical score for 1a. Paduana by Melchior Borchgrevinck, Alto part. The score is written in G minor (two flats) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is written in a single line. The second staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The third staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The fourth staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The fifth staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The sixth staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The seventh staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest.

1b. Galliard

Jacob Praetorius

Musical score for 1b. Galliard by Jacob Praetorius, Alto part. The score is written in G minor (two flats) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is written in a single line. The second staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The third staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest. The fourth staff starts with a measure rest and a measure rest, followed by a measure rest and a measure rest, and then a measure rest and a measure rest.

2a. Paduana

William Brade

5

10

15

20

25

2b. Galliard

William Brade

5

10

15

20

25

3a. Paduana

Benedict Greebe

Alto part of the Paduana. The score is written on a single staff in G minor (one flat) and 3/4 time. It consists of 28 measures. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective lines. The piece features a variety of note values including minims, crotchets, and quavers, with some measures containing rests. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots in the final measure.

3b. Galliard

Benedict Greebe

Alto part of the Galliard. The score is written on a single staff in G minor (one flat) and 3/2 time. It consists of 20 measures. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective lines. The piece features a variety of note values including minims, crotchets, and quavers, with some measures containing rests. The key signature has one flat (B-flat), and the time signature is 3/2. The piece concludes with a double bar line and repeat dots in the final measure.

4a. Paduana

Melchior Borchgrevinck

Alto part of the Paduana. The score consists of seven staves of music in 3/4 time. The key signature has one sharp (F#). The music is written in a single system. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a measure rest of 5. The third staff has a measure rest of 10. The fourth staff has a measure rest of 8. The fifth staff has a measure rest of 15. The sixth staff has a measure rest of 20. The seventh staff has a measure rest of 8. The piece ends with a double bar line and repeat signs.

4b. Galliard

Melchior Borchgrevinck

Alto part of the Galliard. The score consists of four staves of music in 3/2 time. The key signature has one sharp (F#). The music is written in a single system. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a measure rest of 10. The third staff has a measure rest of 15. The fourth staff has a measure rest of 20. The piece ends with a double bar line and repeat signs.

5a. Paduana

Peter Philips

5a. Paduana by Peter Philips, Alto part. The score is written in treble clef with a key signature of one sharp (F#) and a 4/2 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The music is written in a single line. The second staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The music is written in a single line. The third staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The music is written in a single line. The fourth staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The music is written in a single line. The fifth staff begins with a treble clef, a key signature of one sharp, and a 4/2 time signature. The music is written in a single line. The score includes measure numbers 5, 10, 15, and 20.

5b. Galliard

(Peter Philips)

5b. Galliard by Peter Philips, Alto part. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single line. The second staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single line. The third staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single line. The fourth staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single line. The fifth staff begins with a treble clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a single line. The score includes measure numbers 5, 10, 15, and 20.

6a. Paduana

William Brade

5

10

15

20

25

6b. Galliard

William Brade

5

10

15

20

7a. Paduana

Anonymus



7b. Galliard

Anonymus



8a. Paduana

Thomas Mons

8

8

8

8

8

8

8

8

8

5

10

15

20

25

30

8b. Galliard

Jacob Praetorius

5

10

15

20

25

30

9a. Paduana

William Brade

5

10

15

20

25

This musical score for the Alto part of the Paduana is written on eight staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff contains a whole rest followed by a series of eighth and quarter notes. The second staff starts with a measure rest of 5 measures, followed by eighth and quarter notes. The third staff has a measure rest of 10 measures, followed by eighth and quarter notes. The fourth staff continues with eighth and quarter notes. The fifth staff starts with a measure rest of 15 measures, followed by eighth and quarter notes. The sixth staff has a measure rest of 20 measures, followed by eighth and quarter notes. The seventh staff continues with eighth and quarter notes. The eighth staff starts with a measure rest of 25 measures, followed by eighth and quarter notes, and ends with a double bar line.

9b. Galliard

William Brade

5

10

15

20

This musical score for the Alto part of the Galliard is written on five staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The first staff contains a whole rest followed by a series of eighth and quarter notes. The second staff starts with a measure rest of 5 measures, followed by eighth and quarter notes. The third staff has a measure rest of 10 measures, followed by eighth and quarter notes. The fourth staff continues with eighth and quarter notes. The fifth staff starts with a measure rest of 15 measures, followed by eighth and quarter notes. The sixth staff has a measure rest of 20 measures, followed by eighth and quarter notes. The seventh staff continues with eighth and quarter notes, and ends with a double bar line.

10a. Paduana

William Brade

10a. Paduana, Alto part. The score is written on eight staves in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

10b. Galliard

William Brade

10b. Galliard, Alto part. The score is written on six staves in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

11a. Paduana

William Brade

Musical score for 11a. Paduana, Alto part. The score is written on eight staves in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The score includes measure numbers 5, 10, 15, 20, 25, and 30. The piece ends with a double bar line and repeat dots.

11b. Galliard

William Brade

Musical score for 11b. Galliard, Alto part. The score is written on five staves in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The score includes measure numbers 5, 10, 15, and 20. The piece ends with a double bar line and repeat dots.

12a. Paduana

Matthias Mercker

Alto part of the Paduana. The score is written on seven staves. The key signature has one sharp (F#). The time signature is common time (C). The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece ends with a double bar line and repeat dots.

12b. Galliard

(Matthias Mercker)

Alto part of the Galliard. The score is written on five staves. The key signature has one sharp (F#). The time signature is 3/2. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece ends with a double bar line and repeat dots.

13a. Paduana

William Brade

Alto part of the Paduana. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

13b. Galliard

William Brade

Alto part of the Galliard. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 3/2 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

14a. Paduana

Johann Sommer

Musical score for 14a. Paduana by Johann Sommer, Alto part. The score is written on six staves in treble clef. The key signature has one sharp (F#). The time signature is common time (C). The score includes measure numbers 5, 10, 15, and 20. The piece concludes with a double bar line and repeat dots.

14b. Galliard

James Harding

Musical score for 14b. Galliard by James Harding, Alto part. The score is written on five staves in treble clef. The key signature has one sharp (F#). The time signature is 3/2. The score includes measure numbers 5, 10, 15, and 20. The piece concludes with a double bar line and repeat dots.

15a. Paduana

Anonymus

Alto part of the Paduana. The score is written on six staves in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

15b. Galliard

Anonymus

Alto part of the Galliard. The score is written on five staves in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

16a. Paduana (»The Image of Melancholly«)

Antony Holborne

8

5

8

10

8

15

8

20

8

25

8

16b. Galliard (»Ecce quam bonum«)

Antony Holborne

8

5

8

10

8

15

8

20

8

17a. Paduana

Anonymus

8

5

10

15

20

Musical score for 17a. Paduana, Alto part. The score is written on five staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first staff. The second staff continues the melody, with a measure rest marked '5'. The third staff has a measure rest marked '10'. The fourth staff has a measure rest marked '15'. The fifth staff has a measure rest marked '20'. The score ends with a double bar line and repeat dots.

17b. Galliard

Thomas Mons

8

10

15

20

25

30

Musical score for 17b. Galliard, Alto part. The score is written on five staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first staff. The second staff continues the melody, with a measure rest marked '10'. The third staff has a measure rest marked '15'. The fourth staff has a measure rest marked '20'. The fifth staff has a measure rest marked '25'. The score ends with a double bar line and repeat dots.

18a. Paduana (»Susanne un jour«)

Johann Sommer

5 10 15 20 25 30

18b. Galliard

John Dowland

5 10 15 20

19a. Paduana (»Patiencia«)

Antony Holborne

Musical score for 19a. Paduana (»Patiencia«) by Antony Holborne, Alto part. The score is written on a single staff in G-clef and B-flat major. It consists of six lines of music. The first line starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure has a sharp sign above it. The first line ends with a measure containing a '5' above it. The second line continues the melody. The third line starts with a measure containing a '10' above it, followed by a repeat sign. The fourth line starts with a measure containing a '15' above it. The fifth line starts with a measure containing a '20' above it, followed by a repeat sign. The sixth line starts with a measure containing a '25' above it and ends with a double bar line and repeat sign.

19b. Galliard (»Hermoza«)

Antony Holborne

Musical score for 19b. Galliard (»Hermoza«) by Antony Holborne, Alto part. The score is written on a single staff in G-clef and B-flat major. It consists of four lines of music. The first line starts with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The first measure has a sharp sign above it. The first line ends with a measure containing a '5' above it. The second line starts with a measure containing a '10' above it, followed by a repeat sign. The third line starts with a measure containing a '15' above it, followed by a repeat sign. The fourth line starts with a measure containing a '20' above it and ends with a double bar line and repeat sign.

20a. Paduana

William Brade

Musical score for 20a. Paduana, Alto part. The score is written on six staves of music, each beginning with a treble clef and a common time signature (C). The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines. The first staff has a measure rest of 8 measures. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 10 measures. The fourth staff has a measure rest of 15 measures. The fifth staff has a measure rest of 20 measures. The sixth staff has a measure rest of 8 measures. The score ends with a double bar line and repeat dots.

20b. Galliard

William Brade

Musical score for 20b. Galliard, Alto part. The score is written on five staves of music, each beginning with a treble clef and a 3/2 time signature. The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines. The first staff has a measure rest of 8 measures. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 10 measures. The fourth staff has a measure rest of 20 measures. The fifth staff has a measure rest of 25 measures. The score ends with a double bar line and repeat dots.

21a. Paduana

Edward Johnson

Alto part of the Paduana. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single system. The second staff has a measure rest marked with a '5'. The third staff has a measure rest marked with a '10'. The fourth staff has a measure rest marked with a '15'. The fifth staff has a measure rest marked with a '20'. The sixth staff has a measure rest marked with a '25'. The seventh staff has a measure rest marked with a '30'. The eighth staff has a measure rest marked with a '35'. The piece ends with a double bar line and repeat dots.

21b. Galliard

Johann Sommer

Alto part of the Galliard. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a single system. The second staff has a measure rest marked with a '5'. The third staff has a measure rest marked with a '10'. The fourth staff has a measure rest marked with a '15'. The fifth staff has a measure rest marked with a '20'. The sixth staff has a measure rest marked with a '25'. The seventh staff has a measure rest marked with a '30'. The piece ends with a double bar line and repeat dots.

22a. Paduana

Johann Sommer

8

5

8

10

8

15

8

22b. Galliard

Johann Sommer

8

5

8

10

8

15

8

20

8

23a. Paduana

William Brade

Alto part of the Paduana. The score is written on six staves in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece ends with a double bar line and repeat dots.

23b. Galliard

William Brade

Alto part of the Galliard. The score is written on five staves in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece ends with a double bar line and repeat dots.

24a. Paduana

Johann Sommer

24a. Paduana, Alto part. The score is written on seven staves in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half rest, followed by a half note G, a quarter note A, and a half note B. The piece features several measures of rests, including a full measure rest at the beginning of the second staff and a half measure rest at the beginning of the fourth staff. A first ending bracket spans measures 10 to 12, and a second ending bracket spans measures 13 to 15. The piece concludes with a double bar line and repeat dots.

24b. Galliard

(Johann Sommer)

24b. Galliard, Alto part. The score is written on five staves in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half rest, followed by a half note G, a quarter note A, and a half note B. The piece features several measures of rests, including a full measure rest at the beginning of the second staff and a half measure rest at the beginning of the fourth staff. A first ending bracket spans measures 10 to 12, and a second ending bracket spans measures 13 to 15. The piece concludes with a double bar line and repeat dots.